

Nº 38.  
PEDAL STUDY.  
J. A. Meale.

NEW SERIES.

# THE ORGAN RECITALIST

Edited by

BERNARD JOHNSON

## PEDAL STUDY THE MAGIC HARP

J. A. MEALE.

COPYRIGHT

PRICE 2/- NET.

STAINER & BELL, LTD  
58, BERNERS STREET, LONDON, W.

THE BRISTOL PIANO CO., LTD,  
DUNEDIN, NEW ZEALAND.

J. FISCHER BROS.,  
7-11, BIBLE HOUSE,  
NEW YORK, U.S.A.



To Miss Hilda King. L. R. A. M. London and Lisbon.

# PEDAL STUDY.

## "THE MAGIC HARP."

Prepare:

Man. III (Sw.) Viol. Celeste. Oboe. (or Vox Humana) with Trem. & Super Oct.

Man. I or II (Choir or Gt.) Leblich Gedact or Stopped Diap. 8.

Pedal. Flute. 8. with both Manuals Coupled to it.

J. A. MEALE.

Introduction.  
Quasi Arpa.

Manual. Man. I or II L. H. L. H. L. H.

Pedal.

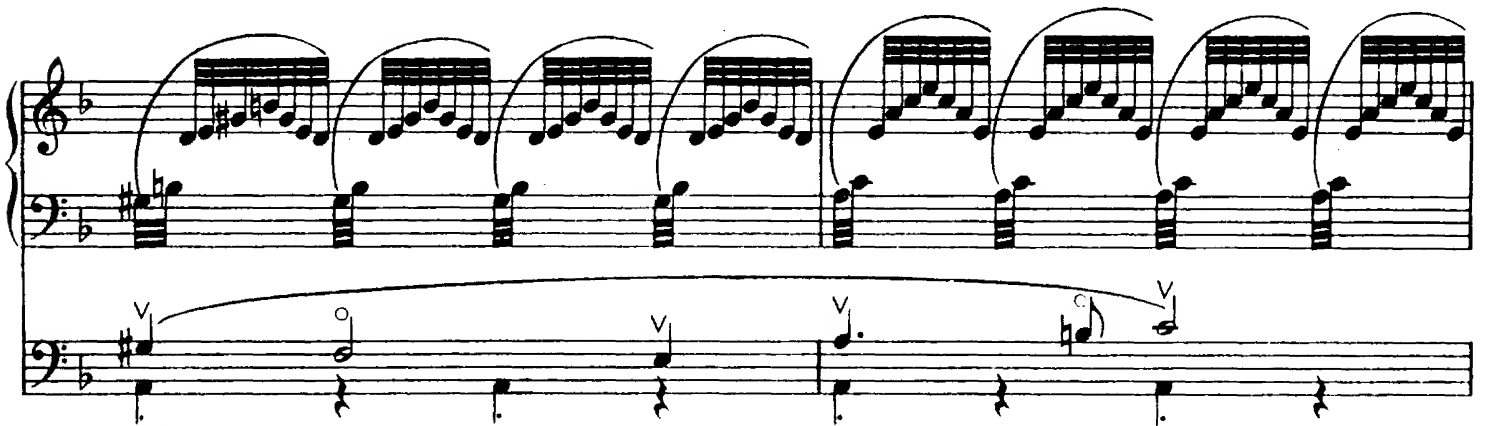
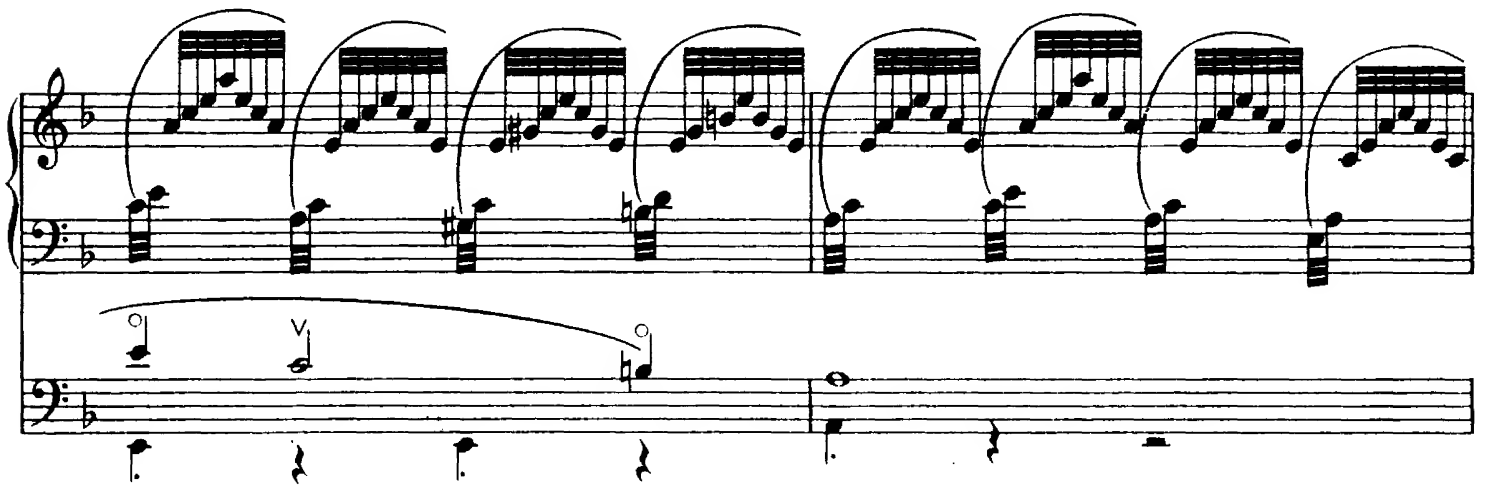
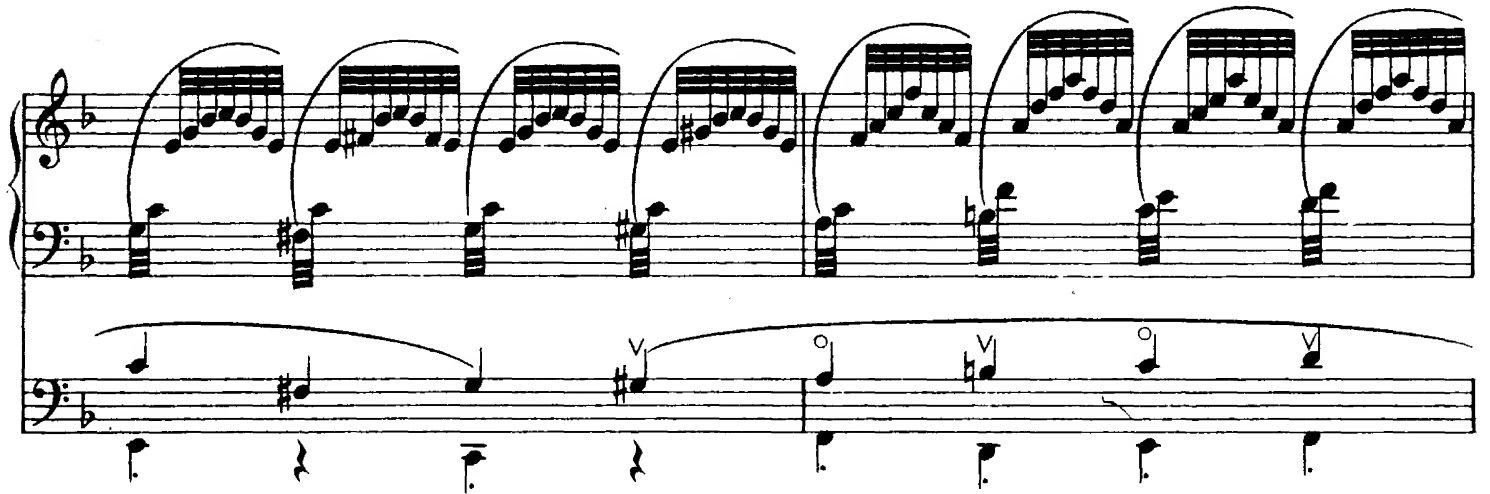
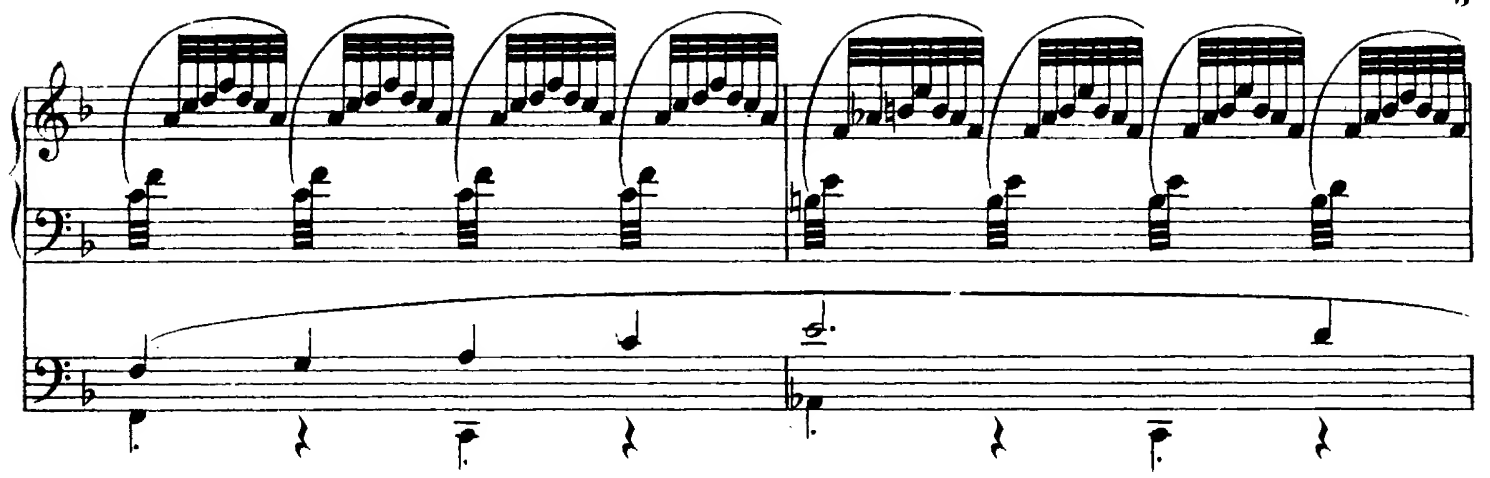
M. M. ♩ : 112

*p*

*mf*

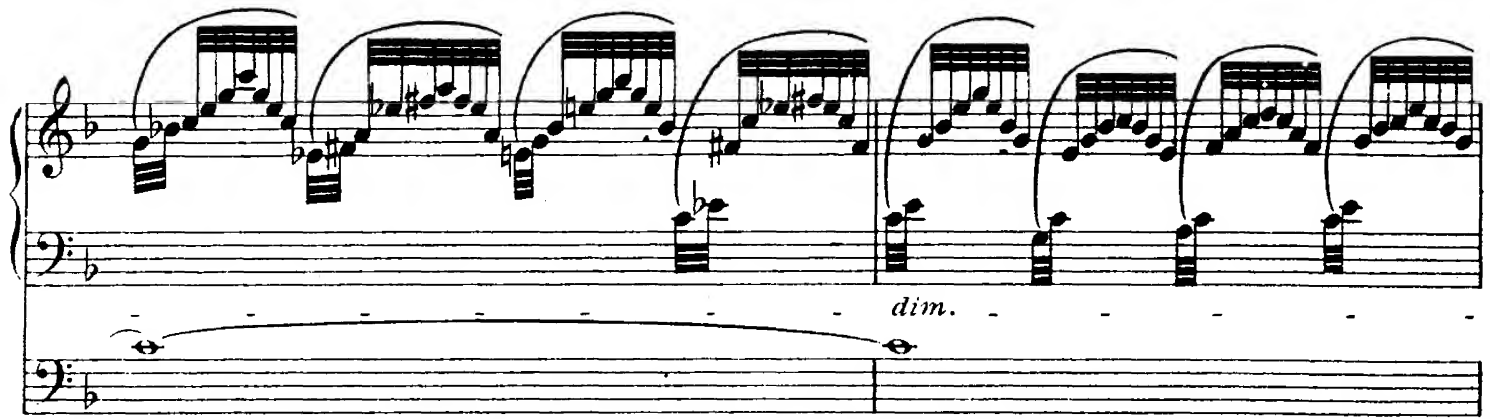
*V.*

This musical score is for a piano and voice piece, page 4. It consists of six systems of staves. Each system has a grand staff (treble and bass clef) for the piano and a single bass clef staff for the voice. The piano part features a continuous, flowing melody in the right hand, often with arpeggiated chords, and a steady bass line in the left hand. The voice part is written in a single line, with lyrics indicated by a 'V' above the notes. The music is in a key with one flat (B-flat) and a 4/4 time signature. The score is divided into two main sections by a double bar line. The first section contains three systems, and the second section contains three systems. The piano part is highly melodic and rhythmic, while the voice part is more melodic and expressive, often using long notes and slurs.

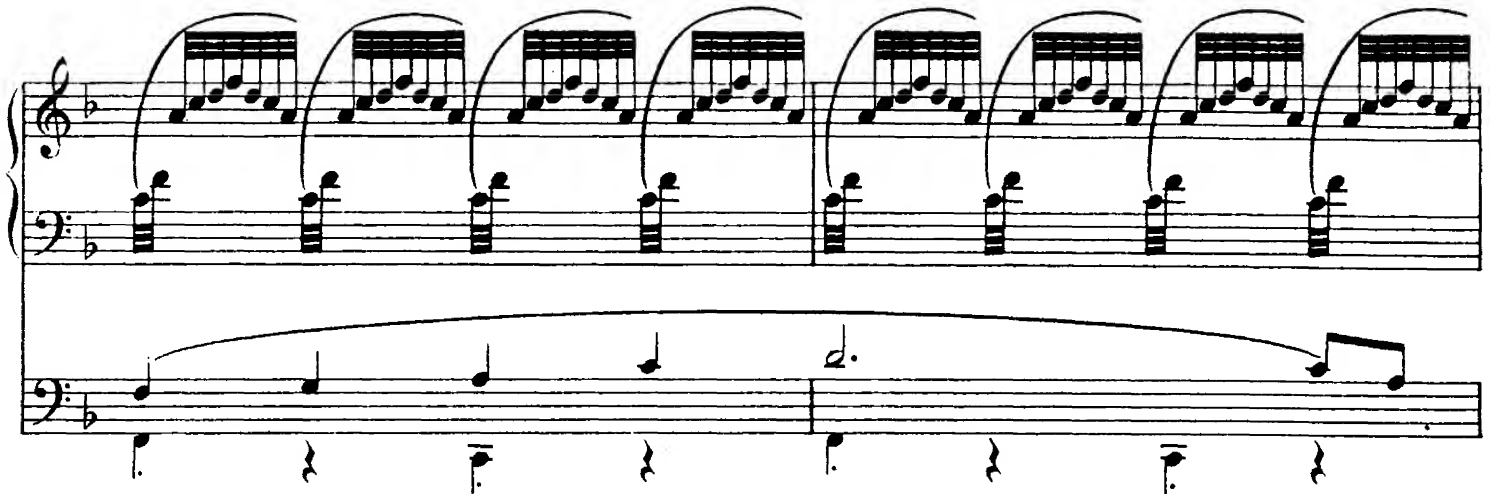


The musical score on page 6 consists of four systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The first system shows a complex arpeggiated figure in the right hand and a melodic line in the left hand. The second system continues this pattern. The third system introduces a new melodic line in the left hand. The fourth system concludes the page with a final melodic phrase in the left hand. The notation includes various musical symbols such as notes, rests, and dynamic markings.

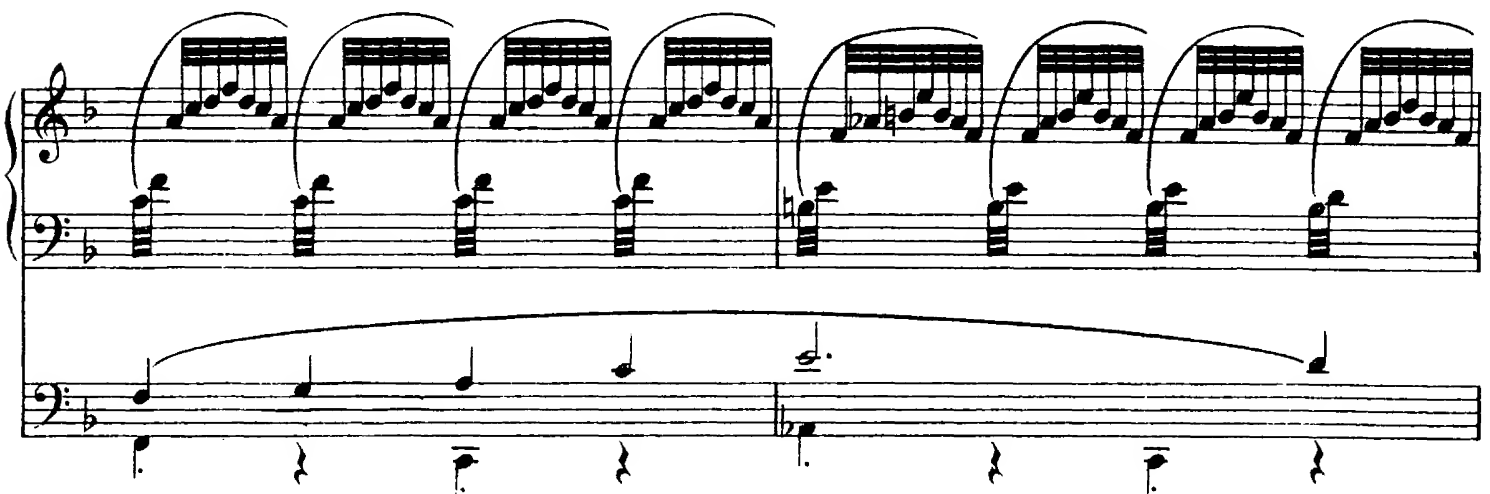
This musical score is for the song "The Swan" (Le Cygne) by Camille Saint-Saëns. It is written for piano and voice. The score is in 3/4 time and the key of B-flat major. The piano part features a continuous, flowing melody in the right hand, often with arpeggiated chords, and a supporting bass line in the left hand. The voice part consists of a single melodic line with lyrics in French. The score is divided into four systems, each with a piano and voice staff. The lyrics are: "Le cygne a l'air d'un dieu / Et son vol est d'un dieu." The score includes various musical notations such as notes, rests, and dynamic markings like "cresc." and "L. H." (Lento).



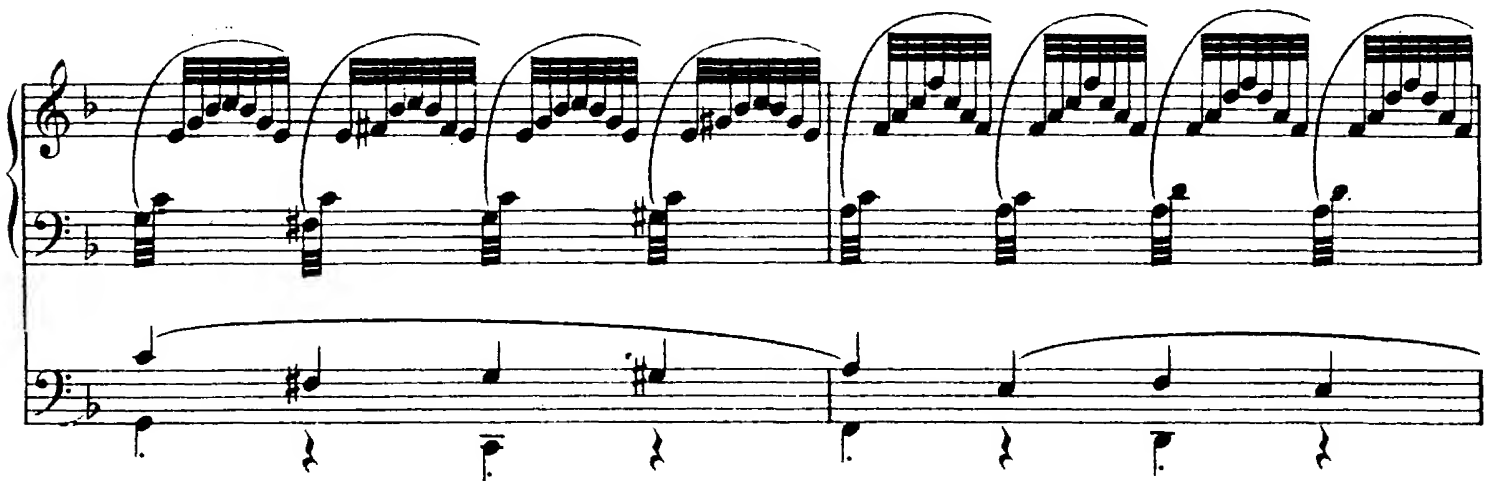
First system of musical notation. The upper staff (treble clef) contains a series of arpeggiated chords, each beamed together and connected by a long slur. The lower staff (bass clef) contains a single note, which is then followed by a long slur over a series of notes, with the instruction *dim.* (diminuendo) written above the slur.



Second system of musical notation. The upper staff (treble clef) contains a series of arpeggiated chords, each beamed together and connected by a long slur. The lower staff (bass clef) contains a single note, which is then followed by a long slur over a series of notes, with the instruction *dim.* (diminuendo) written above the slur.



Third system of musical notation. The upper staff (treble clef) contains a series of arpeggiated chords, each beamed together and connected by a long slur. The lower staff (bass clef) contains a single note, which is then followed by a long slur over a series of notes, with the instruction *dim.* (diminuendo) written above the slur.



Fourth system of musical notation. The upper staff (treble clef) contains a series of arpeggiated chords, each beamed together and connected by a long slur. The lower staff (bass clef) contains a single note, which is then followed by a long slur over a series of notes, with the instruction *dim.* (diminuendo) written above the slur.



The musical score on page 9 consists of five systems. Each system is composed of three staves: a grand staff (treble and bass clef) and a separate bass line. The music is written in 2/4 time and features a repeating eighth-note pattern in the right hand of the grand staff, with various chordal accompaniment in the left hand and a melodic line in the separate bass line. The key signature is one flat (B-flat).

*To score 1, page 12.*

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a grand staff with a treble and bass clef, featuring a melody in the treble and a bass line in the bass. The second system is a single bass staff with a bass clef, containing a bass line. The melody is written in a key with one flat (B-flat) and a 2/4 time signature. The bass line in the first system is written in a key with one flat (B-flat) and a 2/4 time signature. The bass line in the second system is written in a key with one flat (B-flat) and a 2/4 time signature. The melody is written in a key with one flat (B-flat) and a 2/4 time signature. The bass line in the first system is written in a key with one flat (B-flat) and a 2/4 time signature. The bass line in the second system is written in a key with one flat (B-flat) and a 2/4 time signature.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a grand staff with a treble and bass clef. The treble staff contains a melody of eighth notes, with each measure of the first system grouped by a slur and a bracket. The bass staff provides a harmonic accompaniment with chords. The second system continues the melody in the treble staff and includes a solo line in the bass staff, marked with a 'V' and a slur, indicating a vocal or solo instrument part.

First system of musical notation. The upper staff (treble clef) contains a series of eighth-note chords, each beamed together and connected by a slur. The lower staff (bass clef) contains a single eighth note followed by a series of eighth-note chords, each beamed together and connected by a slur. A fermata is placed over the final chord in the lower staff.

Second system of musical notation. The upper staff (treble clef) contains a series of eighth-note chords, each beamed together and connected by a slur. The lower staff (bass clef) contains a single eighth note followed by a series of eighth-note chords, each beamed together and connected by a slur. A fermata is placed over the final chord in the lower staff.

Third system of musical notation. The upper staff (treble clef) contains a series of eighth-note chords, each beamed together and connected by a slur. The lower staff (bass clef) contains a single eighth note followed by a series of eighth-note chords, each beamed together and connected by a slur. A fermata is placed over the final chord in the lower staff.

Sw. Rohr Flute. *mp* Soft 16

Fourth system of musical notation. The upper staff (treble clef) contains a series of eighth-note chords, each beamed together and connected by a slur. The lower staff (bass clef) contains a single eighth note followed by a series of eighth-note chords, each beamed together and connected by a slur. A fermata is placed over the final chord in the lower staff.

L.H. L.H. L.H. Sw. Dulciana *ppp* Fine.

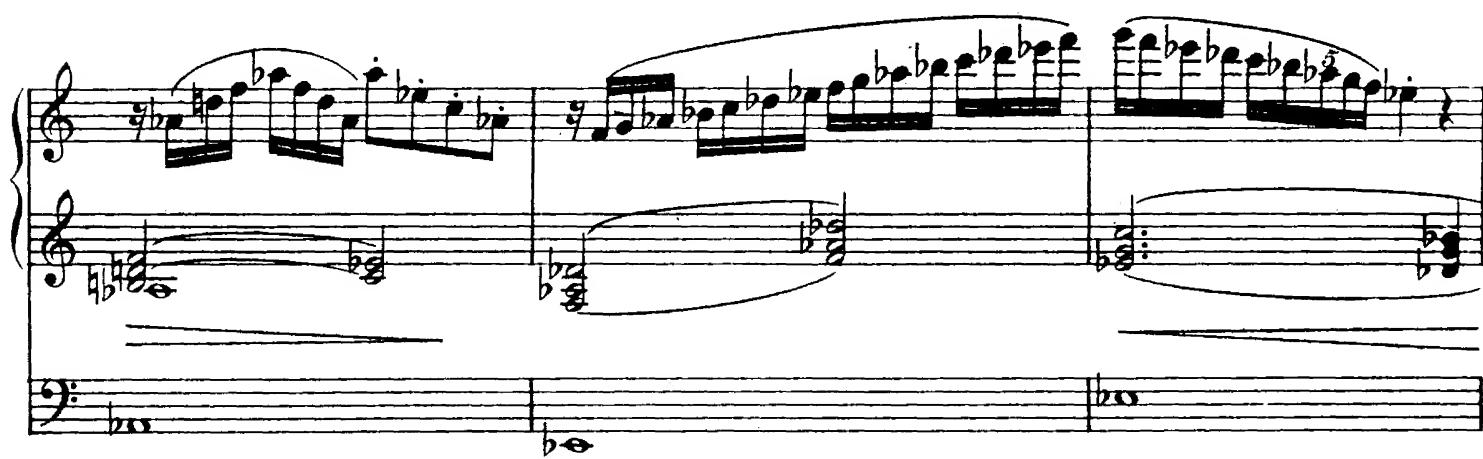
## Più animato.

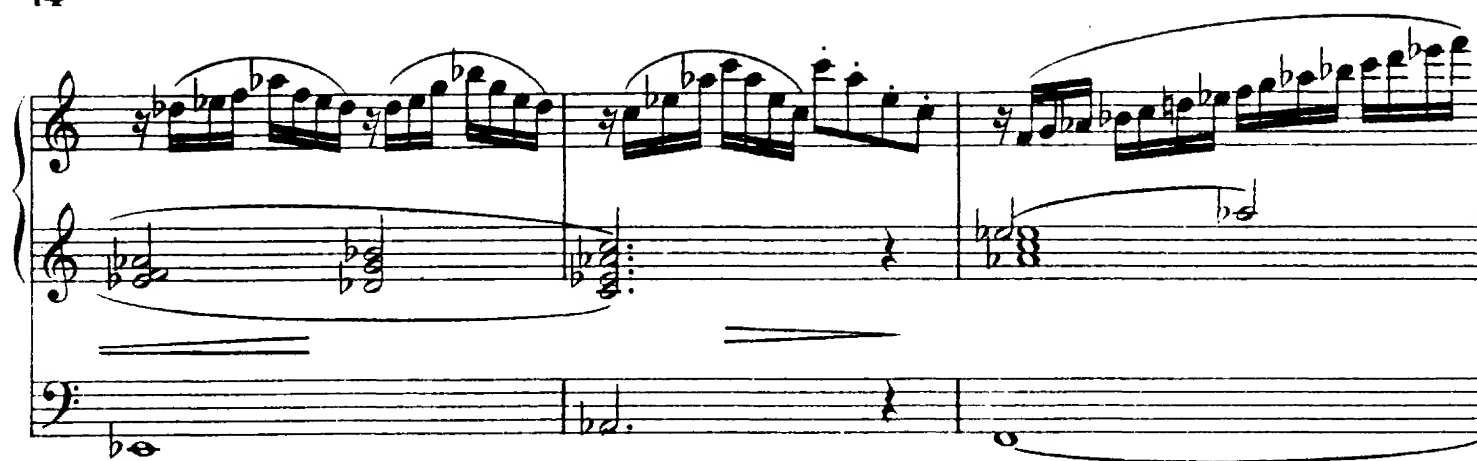
Sw. 8.

ten.

Ch. or Gt. Flute 8.

Sw. Viol. Celeste with Oct. Coup.



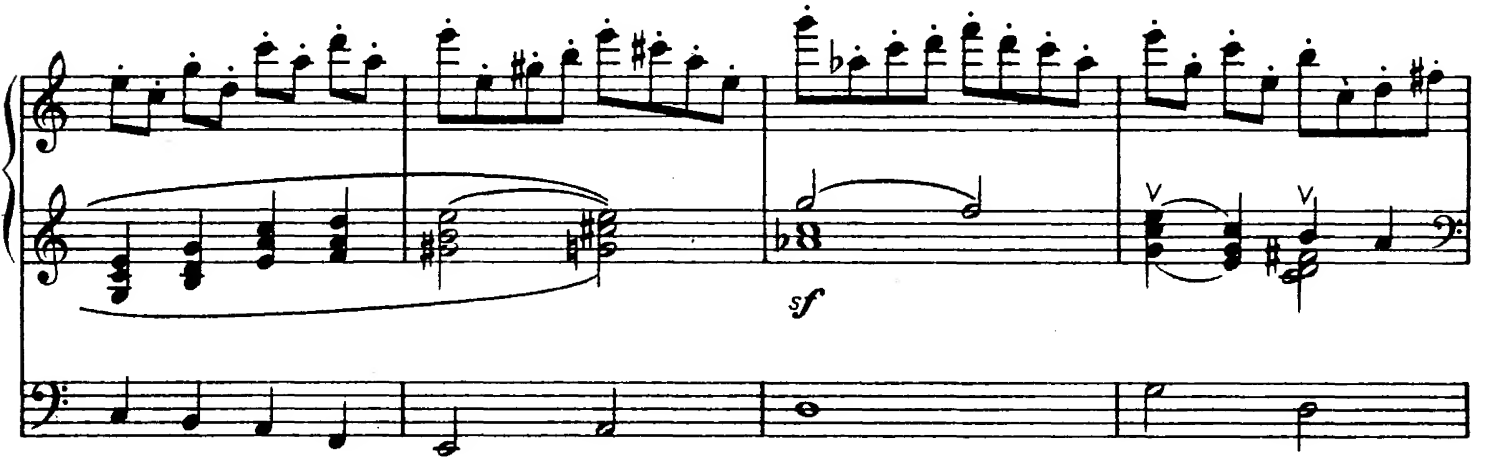




The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a series of eighth and sixteenth notes, mostly beamed together. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It features a series of chords and single notes, with a forte (f) dynamic marking. The bottom staff is a bass clef with a key signature of one sharp, containing a series of eighth and sixteenth notes.



The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp, containing a series of eighth and sixteenth notes. The middle staff is a grand staff with a key signature of one sharp, featuring a series of chords and single notes, with a forte (f) dynamic marking. The bottom staff is a bass clef with a key signature of one sharp, containing a series of eighth and sixteenth notes.



The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp, containing a series of eighth and sixteenth notes. The middle staff is a grand staff with a key signature of one sharp, featuring a series of chords and single notes, with a forte (f) dynamic marking. The bottom staff is a bass clef with a key signature of one sharp, containing a series of eighth and sixteenth notes.



The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp, containing a series of eighth and sixteenth notes. The middle staff is a grand staff with a key signature of one sharp, featuring a series of chords and single notes, with a forte (f) dynamic marking. The bottom staff is a bass clef with a key signature of one sharp, containing a series of eighth and sixteenth notes.

*D. C. al Segno al Fine.*

# ORGAN RECITALIST SERIES.

Price 2/- net cash.

## ELFENTANZ.

BERNARD JOHNSON.

Vivace.  $\text{♩} = 72$ .

## Nº 1. CANZONET IN E.

Price 2/- net cash.

BERNARD JOHNSON.

Andante.  $\text{♩} = 72$ .

## Nº 2. CAPRICE IN B.

"At the Kerke, when it is holliday." (Spencer.)

BERNARD JOHNSON.

Allegro vivace.  $\text{♩} = 80$ .

Price 2/- net cash.

## A SONG OF SUNSHINE.

ALFRED HOLLINS.

Allegretto vivace  $\text{♩} = 84$ .

Price 2/- net cash.

## VARIATIONS ON AN ORIGINAL THEME.

THEME.

Lento e con molto espressione  $\text{♩} = 58$ .

VAR. I.

Poco Andante e molto legato  $\text{♩} = 66$ .

VAR. III.

Quasi Marcia Funebre  $\text{♩} = 54$ .

Price 2/- net cash.

## PEDAL STUDY.

"THE MAGIC HARP"

J. A. MEALE.

Quasi Arpa.  $\text{♩} = 112$ .

Price 2/- net cash.

## SERENATA.

E. MARKHAM LEE.

Andante cantabile.

Sw. to Oboe.

STAINER & BELL LTD., 58, BERNERS STREET, LONDON. W.



Compositions by  
**Giuseppe Ferrata**

**PIANO SOLO**

|  |                    |        |
|--|--------------------|--------|
| TWO STUDIES ON CHOPIN'S Opus 64 VALSE.....           |                    | \$1.25 |
| LOVE SONG (Transcription, Opus 7, No. 4).....        |                    | .50    |
| A NIGHT ON THE ISLAND OF AMALASUNTA. NOCTURNE.....   | Opus 9 No. 2b..... | .75    |
| GAVOTTE.....   | Opus 11 No. 1..... | .40    |
| MINUET.....  | Opus 11 No. 2..... | .60    |
| LE SOURIRE DE PIERRETTE POLKA.....                   | Opus 11 No. 3..... | .50    |
| TARANTELLE.....                                      | Opus 11 No. 4..... | .40    |
| HUMORESKE (A).....                                   | Opus 12 No. 1..... | .30    |
| HUMORESKE (G).....                                   | Opus 12 No. 2..... | .50    |
| HUMORESKE (E minor).....                             | Opus 12 No. 3..... | .75    |
| HUMORESKE (A minor).....                             | Opus 12 No. 4..... | .75    |
| MELODIE.....   | Opus 13 No. 1..... | .30    |
| MINUETTO.....  | Opus 13 No. 2..... | .50    |
| INTERMEZZO.....                                      | Opus 13 No. 3..... | .50    |
| PETIT TRIANON GAVOTTE.....                           | Opus 13 No. 4..... | .50    |
| SERENADE TRISTE.....                                 | Opus 14 No. 1..... | .50    |
| MOMENTO GRAZIOSO.....                                | Opus 14 No. 2..... | .50    |
| PETITE VALSE.....                                    | Opus 14 No. 3..... | .40    |
| GAVOTTE.....   | Opus 14 No. 4..... | .50    |
| "LISZTIANA," Vol. I, New School of Major Scales..... | Opus 19 No. 1..... | 1.50   |

**VIOLIN AND PIANO**

|                              |                      |      |
|------------------------------|----------------------|------|
| BERCEUSE.....                | Opus 7 No. 1.....    | .40  |
| VALSE GENTILE.....           | Opus 7 No. 2.....    | .50  |
| MINUET.....                  | Opus 7 No. 3.....    | .75  |
| LOVE SONG.....               | Opus 7 No. 4.....    | .40  |
| GAVOTTE.....                 | Opus 7 No. 5.....    | .60  |
| DIALOGUE D'AMOUR.....        | Opus 7 No. 6.....    | .60  |
| SOL RE LA, MI SCHERZINO..... | Opus 7 No. 7.....    | .60  |
| MAZURKA.....                 | Opus 7 No. 8.....    | .75  |
| BARCAROLLE TRISTE.....       | Opus 7 No. 9.....    | .50  |
| TARANTELLE.....              | Opus 7 No. 10.....   | .60  |
| ELLE DANSE.....              | Opus 7 No. 11.....   | .40  |
| MARCHE FUNEBRE.....          | Opus 7 No. 12.....   | 1.00 |
| ITALIAN SPRING MELODIES..... | Opus 7 Complete..... | 1.25 |
| MEDITATION RELIGIEUSE.....   | Opus 10 No. 1.....   | .75  |

**VOCAL**

|   |  |      |
|---|--|------|
| SEVEN LYRIC MELODIES. For voice set to the words of Archer M. Huntington..... | Opus 21 complete.....                    | 1.50 |
| A WAVE. For High Voice.....   | Opus 21 No. 1.....                       | .60  |
| HOPE. For Low Voice.....  | Opus 21 No. 2.....                       | .40  |
| AN EAGLE. For Low Voice.....  | Opus 21 No. 3.....                       | .50  |
| IN THE CITY I COMMAND. For Low Voice.....                                     | Opus 21 No. 4.....                       | .50  |
| LEARNED. For Low Voice.....   | Opus 21 No. 5.....                       | .50  |
| SERPENT. For Low Voice.....   | Opus 21 No. 6.....                       | .60  |
| GROPING. For Low Voice.....   | Opus 21 No. 7.....                       | .60  |
| TOTA PULCHRA ES MARIA. Two Equal Voices.....                                  |  | .15  |
| TOTA PULCHRA ES MARIA. Four Mixed Voices.....                                 |  | .20  |
| FOLK SONGS FROM THE SPANISH. Helen Huntington.....                            | Song Cycle for S. A. T. & B. Opus 8..... | 1.25 |
| NIGHT AND THE CURTAINS DRAWN. For Medium Voice.....                           |  | .50  |
| A SONG OF THANKSGIVING. High (D-flat), Low (B-flat).....                      | Opus 20 No. 1.....                       | .60  |
| MESSE SOLENNELLE. Solo and Chorus.....  | Opus 15.....                             | .80  |
| MASS. For Two-part Male Chorus.....   | Opus 18.....                             | .80  |

**ORGAN**

|                               |                       |      |
|-------------------------------|-----------------------|------|
| MARCHE TRIOMPHALE.....        | Opus 9 No. 1.....     | 1.00 |
| NOCTURNE.....                 | Opus 9 No. 2.....     | .75  |
| REVERIE.....                  | Opus 9 No. 3.....     | .60  |
| REVERIE TRISTE.....           | Opus 9 No. 4.....     | .60  |
| MELODIE PLAINTIVE.....        | Opus 9 No. 5.....     | .50  |
| LOVE SONG. Transcription..... | Opus 7 No. 4.....     | .50  |
| WEDDING SUITE.....            | Opus 20 complete..... | 1.50 |
| THE WEDDING VOW.....          | Opus 20 No. 2.....    | .50  |
| WEDDING MARCH.....            | Opus 20 No. 4.....    | 1.00 |

**MISCELLANEOUS**

|   |                    |                                 |
|---|--------------------|---------------------------------|
| CORTÈGE NUPTIAL (Violin and Organ)..... | Opus 20 No. 1..... | 1.00                            |
| STRING QUARTET.....                     | Opus 28.....       | Score 1.50<br>String parts 2.00 |

**J. FISCHER & BRO. - - - New York**

# PIETRO A.YON



|                 |                    |   |   |   |   |     |
|-----------------|--------------------|---|---|---|---|-----|
| CICIN           | Monferrina         | . | . | . | . | .50 |
| NENA            | Fantasia Spagnuola | . | . | . | . | .75 |
| GIANDUIA        | Scherzo            | . | . | . | . | .75 |
| DANZA TRIPOLINA | Arabesca           | . | . | . | . | .60 |

## FOR PIANO

|                          |           |   |   |   |   |      |
|--------------------------|-----------|---|---|---|---|------|
| Gesù Bambino             | Pastorale | . | . | . | . | .60  |
| Sonata Cromatica (No. 2) |           | . | . | . | . | 1.25 |

## FOR ORGAN

J. FISCHER & BRO., NEW YORK  
FOURTH AVENUE AND ASTOR PLACE

# STAINER & BELL EDITION

OF

## Organ Music

|        |                                 |                              |      |
|--------|---------------------------------|------------------------------|------|
| 1579sb | Epithalamium                    | J. Stuart Archer.....net     | .75  |
| 1350sb | Four Pieces                     | J. Stuart Archer.....net     | .75  |
|        | 1. Prelude Improvisation        | 3. Quasi Pastorale           |      |
|        | 2. Andante                      | 4. Postlude                  |      |
| 1292sb | Variations on an Original Theme | J. Stuart Archer.....net     | .75  |
| 1558sb | Sonata in Eb                    | T. Haigh.....net             | 1.00 |
| 527sb  | A Song of Sunshine              | Alfred Hollins.....net       | .75  |
| 1340sb | Song without Words              | F. W. Holloway.....net       | .75  |
| 1592sb | Serenata                        | E. Markham Lee.....net       | .75  |
| 1185sb | Barcarolle                      | Edwin Lemare.....net         | .75  |
| 1839sb | Sonata in C min. (No. 1)        | James Lyon.....net           | 1.75 |
| 1290sb | Sonata in E min. (No. 2)        | James Lyon.....net           | 1.75 |
| 1603sb | Concert Overture                | Purcell J. Mansfield.....net | .75  |
| 1529sb | The Magic Harp                  | J. A. Meale.....net          | .75  |
| 1695sb | Finale alla Minuet              | J. A. Meale.....net          | .75  |
| 1696sb | A Song of the Breeze            | J. A. Meale.....net          | .75  |
| 1341sb | Andante & Fugue in E min.       | F. Mendelssohn.....net       | .75  |
| 1370sb | Romance                         | L. Seymour.....net           | .75  |
| 1666sb | Overture                        | P. W. De Courcy Smale..net   | .75  |
|        | Six Preludes                    | C. Villiers Stanford         |      |
| 1228sb | In form of a Minuet.....net     |                              | .75  |
| 1229sb | In form of a Chaconne.....net   |                              | .75  |
| 1230sb | In form of a Toccata.....net    |                              | .75  |
| 1231sb | On the Easter Hymn.....net      |                              | .75  |
| 1232sb | In form of a Pastorale.....net  |                              | .75  |
| 1233sb | On Tallis' Canon.....net        |                              | .75  |
| 1339sb | Barcarolle                      | Norman E. Strafford.....net  | .75  |
| 1671sb | Serenade                        | H. F. Watling.....net        | .75  |
| 1646sb | Slumber Song                    | Haydn Wood.....net           | .60  |
| 1194sb | Scherzo in Bb                   | W. Wolstenholme.....net      | .75  |

J. FISCHER & BRO. NEW YORK  
7, 8, 10 and 11, BIBLE HOUSE

Fischer  
Edition

## A Select List of Effective Compositions

### — for the — O R G A N

|                         |   |       |
|-------------------------|---|-------|
| Becker, Rene L.         | Chanson du Soir.                        | \$ 60 |
|                         | Chanson Matinale.                       | 60    |
| Cadman, Charles W.      | Meditation (D flat).                    | 50    |
| Day, H. Brooks          | Allegro Symphonique.                    | 1 00  |
| Dethier, Gaston M.      | Nocturne.                               | 60    |
|                         | Procession Solennelle.                  | 1 00  |
|                         | Reverie.                                | 50    |
| Federlein, Gottfried H. | Legend.                                 | 60    |
|                         | Sunset and Evening Bells.               | 75    |
| Ferrata, G.             | Wedding March.                          | 1 00  |
| Fryeinger, J. Frank     | At Twilight.                            | 60    |
|                         | Eventide (Introducing "Abide With Me"). | 60    |
| Gillette, James R.      | Chant d'Amour.                          | 50    |
| Johnston, Edward F.     | Evensong.                               | 60    |
|                         | Resurrection Morn.                      | 75    |
| Kinder, Ralph           | In Springtime.                          | 75    |
|                         | Jubilate Amen.                          | 1 00  |
| Klein, Bruno Oscar      | Secret d'Amour.                         | 60    |
| Miller, Russell King    | Festal Postlude.                        | 1 00  |
| Noble, T. Tertius       | An Elizabethan Idyll.                   | 60    |
| Sellars, Gatty          | An Evening Idyll.                       | 50    |
| Silver, Alfred J.       | Jubilate Deo.                           | 1 00  |
|                         | Memory's Hour.                          | 75    |
| Vincent, H. B.          | Tavanay Minuet.                         | 75    |

*A Complete Catalogue and Thematic Pages of Organ Music  
will be mailed upon request*

*Send also for Thematic Pages of*

**W. Rhys-Herbert's Sacred Cantatas**

**"Bethany" "The Nazarene" "Bethlehem"**

**and OPERETTAS for Amateur Choirs**

**"Sylvia" "A Nautical Knot" "Bulbul" "The Bosn's Bride"**

**"The Wild Rose"**  
(for ladies' voices)

**"Capt. Van der Hum"**  
(for male voices)

**J. FISCHER & BRO. . . . NEW YORK**

**7, 8, 10 and 11, BIBLE HOUSE, (Astor Place)**

Arthur Elder